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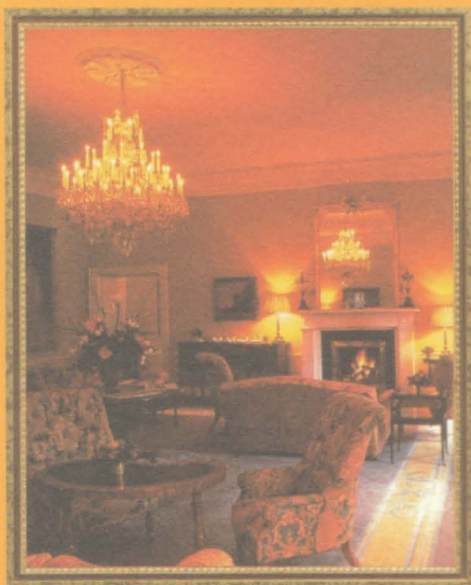
Opera Ireland

Andrea Chénier

by Umberto Giordano

November: 16, 18, 20, 22 & 24, 2002





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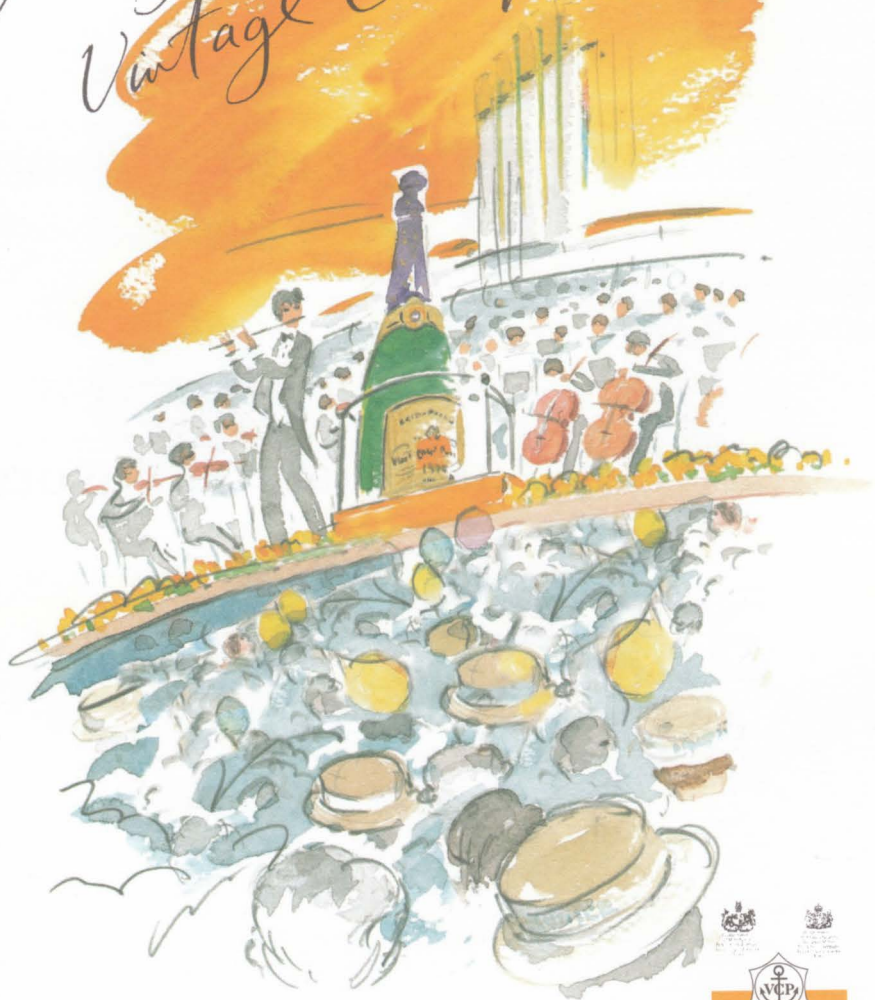
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"Joy is the sweet voice, joy the luminous cloud.

We in ourselves rejoice!

And thence flows all that charms our ear or sight,

All melodies the echoes of that voice..."

Samuel Taylor Coleridge (1772 - 1834)



Andrea Chenier



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Opera Ireland

presents



Andrea Chénier

Umberto Giordano

Libretto by Luigi Illica

By arrangement with Schott & Co. Ltd, London on behalf of Casa
Musicale Sonzogno di Piero Ostali

Sung in Italian with English surtitles

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Designer	Carlo Tommasi
Lighting Designer	Paul Keogan
Choreographer	Liz Roche
Asst. Director	Eva Maskus

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(Chorus Master Cathal Garvey)

RTÉ Concert Orchestra (Leader Thérèse Timoney)
by kind permission of the RTÉ Authority

Gaiety Theatre, Dublin
16, 18, 20, 22, 24 November 2002

There will be an interval after Act I and Act II

Surtitled translation: Kenneth Chalmers

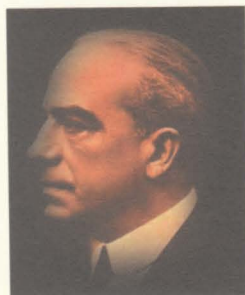
Co-production with Theater Ulmer, Germany

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Andrea Chénier

Andrea Chénier	Maurizio Graziani
Maddalena di Coigny	Nina Rautio
Carlo Gérard	Marcel Vanaud
La Contessa di Coigny	Galia Ibragimova
Bersi	Jacqueline Miura
Il Romanziere	Martin Higgins
Roucher	Martin Higgins
Fouquier-Tinville	Martin Higgins
L'abate	Volker Vogel
Un Incredible	Volker Vogel
Madelon	Deirdre Cooling Nolan
Matthieu	Alexsander Teliga
Il Maestro di Casa	Thomas Franke
Schmidt	Thomas Franke
Dumas	Eunan Mc Donald
Carlo Gérards father	John O'Sullivan
Horatius Cocles	John O'Sullivan
Répétiteur	Mairéad Hurley
Stage Manager	Sally K. Lindsay-German
ASM	Laura Murray
Student ASM	Gráinne Farrell



Andrea Chénier was first performed at La Scala, Milan, on 28th March, 1896.

The first Irish performance was by the DGOS at Dublin's Gaiety Theatre on 28th April 1957.

Plot

Chénier will not leave until he has discovered the identity of the woman who has, anonymously, asked for his protection. It is Maddelena, and when she appears, she and the poet realise they are in love.

Act 1: The château of the Contessa de Coigny, 1789 before the French Revolution. Carlo Gérard, a servant, denounces the aristocracy, but admits that he is in love with the Contessa's daughter Maddalena. Guests arrive for a *soirée*, among them the poet Andrea Chénier, whom Maddalena teases into improvising a poem on the theme of love. He obliges with a tirade against the indifference of the clergy and the aristocracy to the suffering of the poor. The outraged guests hide their embarrassment by dancing a gavotte, but this is interrupted by Gérard, who brings in a group of starving peasants. He throws his livery coat to the floor and denounces the Contessa and her fellow aristocrats, then storms out as the horrified guests resume their dancing.

Act 2: A café in Paris during the Revolution, 1794. Chénier, now disillusioned by the excesses of the Terror, is being watched by a spy of the new government. His friend Roucher advises him to flee Paris, but Chénier will not leave until he has discovered the identity of the woman who has, anonymously, asked for his protection. It is Maddelena: and when she appears, she and the poet realise they are in love. They are overheard by the spy, Incridibile, who reports to Gérard, now an agent of the dreaded Robespierre. Gérard challenges Chénier, but is seriously wounded by him. When reinforcements arrive, Gérard says that he does not know the name of his attacker.

Act 3: The Revolutionary Tribunal in the chateau. The mob contributes money to the Revolutionary cause, and an old blind woman brings her young grandson to join the army. Gérard is informed that Chénier has been arrested and that he is required to formally denounce the poet as a counter-revolutionary. Maddalena arrives and begs Gérard to save her lover's life and offers herself in return. Gerard is so impressed by her love for Chénier that he agrees to fight for the poet's release. However, Chénier is condemned to death despite Gérard's pleading on his behalf.

Act 4: Awaiting his execution, Chénier reads his last poem to Roucher. Gérard arrives with Maddalena, who bribes the jailer, Schmidt, to allow her to take the place of another young woman sentenced to death. Gérard leaves to plead Chénier's case with Robespierre once again. Maddalena tells Chénier she is there to die with him. They sing a last passionate duet then, as the day dawns and their names are called, they set out together to face the guillotine.

Umberto Giordano was neither the first nor the last musician to take up his profession in the face of parental opposition.

The Operas of Giordano

Umberto Giordano was neither the first nor the last musician to take up his profession in the face of parental opposition. The son of a pharmacist, he was born in Foggia in 1867 and entered the Naples Conservatory in 1882. While still a student, he submitted a one-act opera, *Marina*, for the Sonzogno competition of 1889. The work came sixth out of a field of 73, five places behind Pietro Mascagni's winning entry, *Cavalleria rusticana*. Sonzogno thought sufficiently well of *Marina* to commission from Giordano a full-length opera, *Mala vita*, based on a novella by Salvatore Di Giacomo. Premiered in Rome in 1892, the opera's veristic treatment of Neapolitan low life caused a major scandal. It was, however, well received in German-speaking countries.



Sonzogno next commissioned Giordano to write *Regina Diaz*, an opera intended for the celebration of Mercadante's centenary in Naples in 1894. The piece was poorly received and withdrawn after just two performances. The disillusioned publisher decided to cut his losses and dispense with the services of the young composer. It was prevented from doing so only by the intervention of Alberto Franchetti. (See *The Genesis of a Verismo Gem* on page 20 in this programme).

The success of *Andrea Chénier* in Milan in 1896 established Giordano in the front rank of the *giovene scuola* (the young school) of Italian composers. For his next project he realised a long-held ambition to write an opera based on Sardou's drama *Fedora*. This had its first outing at Sonzogno's Teatro Lirico in 1898 and, although not as successful as *Andrea Chénier*, has remained on the fringes of the operatic repertory.

Siberia, which followed in Milan in 1903 had a modest success – it was performed at Wexford in 1999 – but after that it was mainly downhill for Giordano. *Marcella*, a story of love and renunciation across the class barrier, failed in Milan in 1907, as did *Mese Mariano* in Palermo in 1910.

Remembering some advice given to him by Verdi many years before that he write an opera about Napoleon, he next turned to Sardou's comedy *Madame Sans-Gêne*. This had its not particularly successful premiere at the Metropolitan in New York in 1915, an

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event Giordano was prevented from attending because of the war in Europe. Next up was an operetta, *Giove a Pompei* (Rome 1921), written in collaboration with Franchetti, for which Giordano resurrected some unused music from his student days.

The downward slide was halted in 1924 by *La cena delle beffe*, based on Giovacchino Forzano's gruesome play set in Florence during the reign of Lorenzo the Magnificent. This work, which was seen in Wexford in 1987, is considered by some commentators to be Giordano's dramatic masterpiece. Five years after it, the light-hearted *Il re* had a modest success at La Scala Milan, where it was conducted by Arturo Toscanini. It was Giordano's last stage work. A ballet, *Vastro magico*, remained unperformed, while an opera to a libretto by Forzano on the subject of Rasputin never materialized. Umberto Giordano died in Milan in 1948 at the age of 81.

The Martyr Poet of the French Revolution

André Chénier was born in Constantinople on 30 October 1762. He was the third son of Louis de Chénier, an officer at the French embassy, and a Greek mother, Santi l'Homaka, a lady famous for her beauty and wit. After spending most of his childhood in southern France with an aunt, André joined his mother in Paris, where she had settled in 1773. While still in his teens, he became a fervent admirer of everything related to the language and civilization of ancient Greece. After studying classics at the Collège de Navarre in Paris, he devoted some time to study and travel. Then he joined the army, but his service lasted only a few months because he didn't really have much in the way of military ambitions. He also had a spell as secretary at the French Embassy in London, during which time he read a great deal of English literature and came to admire the likes of Milton and Shakespeare. But he found English society exclusive and reserved, so in 1790 he returned to Paris.

Initially, Chénier welcomed the French Revolution with great enthusiasm, but he quickly became disgusted with its excesses. He

grew more open in his feelings against the Jacobin leaders and wrote many articles attacking them by name. In 1792, he assisted in the defence of Louis XVI when the king was tried as a traitor and condemned to death. The other occasion on which Chénier expressed counter-revolutionary political sentiments was when Jean-Paul Marat was assassinated by the young aristocrat Charlotte Corday in July 1793. When Corday was guillotined Chénier used the event to write his famous *Ode à Marie-Anne-Charlotte Corday*.

On March 7, 1794, Chénier was arrested as a subversive and incarcerated in the St. Lazare Prison. During his 141 days in captivity, he wrote poetry which he sneaked out with his laundry. He also met Anne Françoise-Aimée de Coigny, the lady who became the muse for his final period of creativity. He was brought before the Tribunal on the 7th of July 1794, found guilty of a series of trumped-up charges, and executed the very next day.

One of Chénier's very last poems was called *The Young Captive*. It's a heartbreaking piece, written in the voice of a naïve young girl. Chénier sees her before him begging Death to spare her so that she can have a chance at Life and Love. The sentiments put into the mouth of that young girl patently reflect the desperate yearnings of the condemned poet.

*As the sun's last flashing ray,
As the last cool breeze from the shore,
Cheer the close of a dying day,
Thus strike my lyre once more.*

*As now by the scaffold I wait,
Each moment of time seems the last,
For the clock, like a finger of fate,
Points onward and onward fast.*

A poet to the end, Chénier stepped onto the *dernière charrette* (also called 'Sansón's cart', as in Act 2 of the opera) with his friend Roucher, and they both started reciting verses from Racine's *Andromaque* on their way to the guillotine. André Chénier the political martyr was beheaded on July 25 1794 on Place de la Barrière Renversée (now Place de Vincennes) and is remembered as

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composer Baron
Alberto Franchetti.*

one of the last illustrious victims of the Reign of Terror which, ironically, ended only three days later with Robespierre's own execution.

The Genesis of a Versimo Gem

The path that led to *Andrea Chénier* began in the Milan offices of the publisher Edoardo Sonzogno. The music of Umberto Giordano had caught the eye and ear of the publisher as early as 1888, when the composer's first opera *Marina* was one of the top six in the competition famously won by Mascagni's *Cavalleria rusticana*.

Giordano, then a 21-year-old student at the Naples Conservatory of San Pietro, had impressed the judges enough to elicit from one of them, Filippo Marchetti (composer of the once popular opera *Ruy Blas*), the remark: 'When a boy has begun like this he should go far'. And that, coupled with the jury's favourable report, was enough to persuade Sonzogno to offer Giordano a commission for a new opera.

But the publisher's belief in his protégée's potential would have to be maintained – and not always patiently – for another seven years, and through two only modestly successful operas, before it was vindicated by the composer's eventual triumph in 1896 with his fourth work *Andrea Chénier*.

But Giordano's chance to prove his worth might never have come about had it not been for the intervention of the rich and influential composer Baron Alberto Franchetti. It was Franchetti who persuaded the despairing publisher to give the young composer one more chance. He also agreed to hand over to his younger colleague the rights to a libretto that Luigi Illica had outlined for him, based on the tragic story of the ill-fated French Revolutionary poet André Chenier. (In the printed libretto, Illica quotes his sources in a note which appears on the libretto: 'I had the idea of dramatising the character (of Chénier) for the musical theatre and took relevant

historical details from H de Latouche, Méry, Arsène Houssaye, Gauthier and J de Goncourt.’)

Illica, who was older than Giordano, was a high-profile literary and theatrical personality who was both a successful playwright and a much sought-after librettist. While he was developing his prose sketch of *Chénier* into a full-length libretto for Giordano and Sonzogno, he was also beginning to work with Giuseppe Giacosa and Giacomo Puccini on the text of a new opera called *La Bohème*.

To be nearer his librettist (and to make sure that he received his share of Illica's divided loyalties), Giordano moved from Naples to Milan in the late summer of 1894 and took up residence – in rather squalid surroundings – near Illica. After several months in Milan, he moved to better conditions Switzerland.

The development of the opera's score can be followed by a series of progress reports sent to Illica. In early 1895 he wrote: ‘The fourth act holds up very well, with only a single love duet, because the dramatic situation is interesting ... The chorus of cocottes in Act Two has come off charmingly; it's even more beautiful than the chorus of shepherdesses...’

His next letter reported: ‘Yesterday I completed the beginning of the second act up to the passing of the tumbril. I assure you this is beautiful stuff, because I've written it with enthusiasm. I'm very much in love with this Act Two ... Ah, if *Chénier* goes well!’

Giordano returned to Milan in the Autumn, principally to keep Illica on his toes. It wasn't that the librettist was in any way dilatory in his work rate, it was just that he tended to take on too many jobs at the same time (he was now working on a libretto for Franchetti based on Sardou's *Tosca* – a project ultimately taken over by Puccini). In December Giordano wrote: ‘Carissimo Illica ... today I went to see Garulli (the tenor originally chosen to sing the title role) and played his part for him. He liked it very much and said the same thing that la Carrera (the first Maddalena) said: if the other parts have music like this, it'll be a huge success...’



Meanwhile, the flag-bedecked tram moved off amid cheering crowds; after a few hundred yards, its brakes failed and there was a horrible crash with a number of dead and injured.



But there were troubles ahead. One of Sonzogno's senior colleagues expressed doubts concerning the musical worth of the score. And there were non-musical problems, too. Italy was going through a troublesome political period following the recent outlawing of the Socialist party. It was a time of street protests and general agitation, a situation Sonzogno was afraid might be exacerbated by the mob scenes that pervaded the opera's plot.

Once again it was a fellow composer who saved the day for Giordano. Here's how American music writer William Weaver describes the extraordinary way one 'rescue' led to another:

'In the early spring of 1896 the city of Florence was proudly inaugurating its new electric tramline. At the same time the city was having a brief opera season entirely dedicated to Mascagni, who was of course present. The authorities invited their distinguished fellow Tuscan to participate in the tram ceremony, and Mascagni was already on board the car, ready for its solemn first ride, when he saw Giordano in the crowd. He got off to talk to his friend, learned of his unfortunate situation, and agreed to go at once to Milan to plead with Sonzogno. Meanwhile, the flag-bedecked tram moved off amid cheering crowds; after a few hundred yards, its brakes failed and there was a horrible crash with a number of dead and injured. Giordano had saved Mascagni's life. Mascagni then saved Giordano's career, by insisting that *Chénier* could and should he performed.'

So far so good. But now the tenor Garulli did an about-turn and decided that he didn't want to put his reputation on the line by being associated with what he was told would be a monumental flop. But Garulli's cowardice proved to be a blessing in disguise, because it gave his replacement, the relatively unknown Giuseppe Borgatti, the chance of a lifetime.

At the premiere at La Scala on 28 March 1896, Borgatti earned himself an encore for the tenor's Improvviso, "Un di all'azzurro spazio", which comes towards the end of the first act. Earlier, baritone Mario Sammarco had been cheered after Gérard's opening aria "T'odio, casa dorata". And so it went on, with tenor and baritone sharing ovation after ovation with the popular soprano

Elvina Carrera who was creating the role of Maddelena.

The acclamation that followed the climactic tenor/soprano duet that brings the opera to a surging close was repeated at each of the production's further eleven outings that season. And the applause generated by those early Milanese audiences continues to be endorsed by appreciative hearers of this dramatic opera right up to the present day

Opera Down to Earth

The word *verismo* means simply realism. Its most productive period, as far as Italy was concerned, was the last quarter of the nineteenth century, though there were anticipations of it at least thirty years earlier, and echoes of it were still to be heard even after the First World War. Its first literary classics were the Sicilian short stories and novels of Giovanni Verga. Mascagni's *Cavalleria rusticana*, the first verismo opera, is, as its name suggests, a setting of one of these tales. *Verismo* was not primarily a native Italian phenomenon – though the *scapigliati* with their concept for bourgeois ethics and for the exalted and idealistic rhetoric of Romantic art had certainly paved the way for the new ethos; it was, to a large extent, an imitation and modification of a movement that originated in France.

In the wake of Mascagni's triumph with *Cavalleria rusticana* there was a surge of interest in *verismo* as a source and model for opera. In the space of a few years there appeared a whole crop of low-life Neapolitan operas: A *Santa Lucia* by Pierantonio Tasca (Berlin 1892) and Nicola Spinelli's *A basso porto* (Cologne 1894, in German); Carlo Sebastiani's *A San Francesco* (Naples 1896) and, most notoriously, Giordano's *Mala vita* (Rome 1892). This featured a labourer and a prostitute as its leading characters, and occasioned something approaching a riot at its first Naples performance when the principal tenor Roberto Stagno appeared in blue overalls. Ruggero Leoncavallo, son of a Naples police-magistrate, was acting in accordance with the best naturalist practice when he modelled *Pagliacci* (Rome 1892) on one of his



Some composers seemed to want to turn almost every phrase into a debased parola scenica, where music became exclamation, shriek, sob, gesture, flamboyant theatricality.



father's court cases. Ricordi was sufficiently impressed by *Cavalleria rusticana* to decide that it would be a good investment to commission Verga to write another libretto modelled on one of his *Vita dei campi* stories. Puccini made his own scenario for an opera modelled on Zola's 'luridly erotic novel', *La faute de l'Abbe Mouret* (Carner 1974: 99).

The documentary procedures whereby the naturalists had sought to authenticate their materials were transferred to the opera house. *La lupa* – Ricordi's Verga commission, which had certainly been made with a view to stimulating Puccini's languid genius – was eventually to be set by Tasca, himself a Sicilian, and staged, close to its geographical source, at Noto (Sansone 1987: 82); but back in 1894, Puccini had been sent off on a field trip to Catania, to talk to Verga, to take photographs, to study local costume and local traditional music. The financing of such expeditions was something Ricordi clearly felt was worthwhile: Puccini made several in connection with his operatic projects. Riccardo Zandonai, regarded by Ricordi as the brightest prospect in the next generation, was treated similarly, sent to Spain to "collect material" for *Conchita* (Milan 1911) (New Grove, sv 'Zandonai').

As for the music of *verismo* opera, one might perhaps begin with that most hackneyed of arias, "Vesti la giubba" from *Pagliacci*. Canio, the leader of a troupe of itinerant musicians in Calabria, has just discovered that his wife is unfaithful; maddened with rage and jealousy, consumed with lust for revenge, he must nonetheless don his clown's costume and go on with the show. Such excruciating emotional crises are the very essence of *verismo* opera, and they lead to a musical language which, as far as possible, gives the impression of raw, naked passion, and hovers on the borderline between music and histrionics. The vehemence of much *verismo* lyricism is vividly suggested in a remark of Mascagni's about his own *Il piccolo Marat* (Rome 1921): "It has muscles of steel. Its force lies in the voice, which does not speak or sing: it yells! yells! yells!" (Carner 1974: 259). Some composers seemed to want to turn almost every phrase into a debased *parola scenica*, where music became exclamation, shriek, sob, gesture, flamboyant theatricality. It is typical that in 'Vesti la giubba' one hears more than Leoncavallo's music; there is hysterical laughter too, and sobs of uncontrollable despair; and the composer

instructs that, the better to underline Canio's anguish, he should sing holding his head between his hands.

Remembering the "perfect impersonality of the work of art" extolled by the literary *veristi*, it is more than a little ironic that so self-advertising a form of song should have come to be associated with *verismo* in its operatic form; there is nothing here of the restraint, the quietness of voice, for which Verga's writings are admired. But alongside such a type of *verismo* lyricism, the *aria d'urlo* as it was sometimes called, Puccini was showing how torrid emotionalism could be reconciled with a more genuinely realistic style of song. In many a Puccini aria, the principal melodic idea occurs remarkably late; the opening phrases are inclined to be tentative, casually conversational or ruminative, often barely distinguishable from recitative. We call Cavaradossi's Act III aria in *Tosca* by its opening line, "E lucevan le stelle", but the tune we recall under that title is sung only later, six lines into the lyric, at "O dolci baci, o languide carezze"; and the orchestral music on which the aria is borne has nothing of the bold urgency of Verdi, of his bright clear colours. The rhythms are hesitant and unemphatic, the orchestral texture mysteriously sophisticated and shadowy. It may seem paradoxical to associate a style of such manifest artifice with *verismo* at all. But the point is this, I think, that in Puccini's hands the aria can often give less the impression of a musical composition being performed, more that of an improvisation, of an experience being lived through.



Which is not to suggest that Puccini altogether eschewed the crasser effects of the *veristi*. With its scenes of torture, attempted rape, murder, execution and suicide, *Tosca* keeps company with the very nastiest operatic dramas. Its arias, and those of Puccini's other *verismo*-inspired operas, are as full of the shrieks and sobs of Mascagni and Leoncavallo as they are of the cooler naturalism evolved from Massenet. The exceptional refinement of Puccini's orchestral writing does not disguise his typically *verismo* fondness for violence of effect; extreme contrasts of dynamics, manic tremolos, grim ostinati, rasping explosions of bass and percussion continually assail the spectator's nerves.

David Kimbell

(*Italian Opera: Cambridge University Press 1991*)



Deirdre Cooling Nolan - Contralto (Ireland) *Madelon*

Deirdre Cooling Nolan has performed regularly with Opera Ireland and DGOS since her debut as La Cieca in *La Gioconda* in 1984. Last year she sang Mrs Heegan in *The Silver Tassie*. Winner of many awards, including the first Golden Voice of Ireland, she was named female vocalist of 1997 by the Vocal Heritage Society. She has sung with the major choral societies in, among others, Handel's *Messiah*; Bach's *St John Passion*, *St Matthew Passion*, *Christmas Oratorio* and *Magnificat*; Mozart's *Requiem* and other Masses; and Beethoven's *Missa Solemnis*, *Choral Symphony* and *Mass in C*. She has sung Orlofsky in *Die Fledermaus* with RTÉ and Cork's Opera South. She was also alto soloist in three premieres: Jerome de Bromhead's *Hy Brazil*, Bergman's *Sweep Cantata* and John Buckley's *De profundis*, and sang the role of Sarah Churchill in the premiere of James Wilson's opera *A Passionate Man*. In August she sang two roles in NYOI's acclaimed Ring cycles in Limerick and Birmingham.



Thomas Franke - Baritone (Germany)

Il Maestro di Casa* and *Schmidt

Thomas Franke was born and raised in what was then East Berlin and started his singing career in the children's choir of the Deutsche Staatsoper Berlin. During his apprenticeship as an underground engineer he won several prizes for singing and finally obtained a place at the Hochschule für Musik in Dresden. After his training, he secured engagements in the ensembles of the theatres in Rostock, Lübeck, Lüneburg and at the Komische Oper Berlin, as well as performing in guest engagements at the opera houses in Bremen, Oldenburg and the Hamburgische Staatsoper. Professional tours led him to several countries inside and outside Europe, and even to Japan. This year he has for the first time participated in the famous Aix en Provence festival and in the Athens Festival. Aside from his opera career, Thomas Franke performs recitals of Schubert and Schumann in concert halls throughout Germany and is a member of the vocal quartet Comedian Harmonists.

Maurizio Graziani - Tenor (Italy) Andrea Chénier

Maurizio Graziani was born in Macerata where he studied piano with Maestro Pientroni. He later studied voice at the Rossini Conservatory in Pesaro, at the Accademia di Umvertide and the Mozarteum in Salzburg. He made his debut in *L'amico Fritz* in Novara and Alessandria. His early international appearances brought him to Tokyo as the Duke in *Rigoletto*; to New York for Verdi's *I due Foscari*; and to Sao Paolo for *Il Guarany*. He has also guested in productions of *Norma*, *Ballo in maschera*, *Luisa Miller*, *Macbeth*, *Nabucco*, *Simon Boccanegra*, *Stiffelio*, *Traviata*, *Trovatore*, *Bohème*, *Butterfly*, *Manon Lescaut*, *Turandot*, *Cavalleria rusticana*, *Pagliacci* and other operas in Austria, Germany, England, Argentina, Greece and Brazil. He has also appeared in Argentina, Switserland, Norway and the USA. After his successful debut in *Aida* in Bologna he went on to sing Radamès in Rome, Foggia, Helsinki and, in 1998, in Buenos Aires. His other roles include Maurizio in *Adriana Lecouvreur* and Loris in *Fedora*.



Martin Higgins - Baritone (Ireland)

Il Romanziero, Roucher and Fouquier-Tinville

Born in Dublin, Martin Higgins studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has sung leading roles with Opera Ireland, RTÉ, Castleward Opera, Co-Opera, Welsh National Opera, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish opera-Go-Round and at the Cottier and Citizens' Theatre in Glasgow. His repertoire includes Publio in *La clemenza di Tito*; Malatesta in *Don Pasquale*; Sid in *Albert Herring*; Guglielmo and Alfonso in *Così fan tutte*; Germont, the d'Obigny and Douphol in *La traviata*; Marcello and Schaunard in *La Bohème*; Silvio in *Pagliacci*; Bernadino in *Benvenuto Cellini*; Enrico in *Lucia di Lammermoor*; Figaro and Bartolo in *Il barbiere di Siviglia*; Escamillo in *Carmen*; Robert Harley in Wilson's *A Passionate Man*; and the title role in *Eugene Onegin*. He also has wide experience of operetta and has sung frequently in recital and oratorio.





Galia Ibragimova - Mezz-soprano (Russia)

La Contessa di Coigny

Galia Ibragimova studied with Margarita Miglau at the Gnessen Russian Academy of Music and began her professional career in 1989. In Russia, she sang the Romances of Taneev, Rachmaninov, Tchaikovsky and Balakirev as well as Russian songs and Gypsy romances. She also performed as a soloist in the State Chamber Choir under Valerii Polyanskii. She received awards at the 1995 Vincenzo Bellini International Vocal Competition and the 1996 Belvedere Competition. In 1997, she was named a Laureate and won the Angelica Catalani International vocal competition in Italy. Since 1997 she has been a soloist at the State Opera in Prague. Her roles include: Carmen; Suzuki; Verdi's Amneris, Azucena and Ulrica; and Gertrude in Thomas's *Hamlet*. She is also a regular guest performer at various theatres throughout the Czech Republic. In 1999, Ibragimova gave solo recitals in the USA and in Japan. She sang Amneris alongside Jose Curá in *Aida* when the State Opera toured Japan.



Jacqueline Miura - Mezzo-soprano (Sweden) Bersi

Born in Stockholm, Jacqueline Miura studied at the Opera Studio 67 there and at the RNCM in Manchester. She made her debut in Stockholm as Britten's Lucretia. Winner of many awards, she was the only mezzo finalist at the first Domingo Competition in Paris. This led to her singing the Mother's Voice in *Hoffmann* at the Bastille. She also won the Bessie Cronshaw Song Cycle prize along with her now regular recital pianist Brita Wiederanders. Her engagements include appearances at the Royal Operas in Stockholm and Covent Garden as well as at the Aldeburgh Festival in the world premiere of John Harle's BBC Prom commission *Angel Magick*. Other roles include Carmen; Rosina; Maddalena in *Rigoletto*; Tchaikovsky's Brigitte (*Iolanta*) and Joan; and Bianca in *La rondine*. Concert appearances include a recital at the Astrakhan Music Festival in Moscow; Korngold songs at Harewood House and the QE Hall; Bernstein's *Candide* and *White House Cantata* under Nagano, and *Le martyr de Saint Sebastian* under Tilson Thomas with the LSO.

Nina Rautio - Soprano (Russia) Maddalena di Coigny

The Russian soprano Nina Rautio first performed in the West in 1991 with the Bolshoi company at the New York Metropolitan and at the Edinburgh Festival. A year later she sang, and recorded the title role in *Manon Lescaut* at La Scala Milan. In 1992 she made débuts in Rome, Savonlinna, Israel, Seville and Frankfurt before returning to La Scala as Elisabetta in *Don Carlo* under Muti in a cast that included Pavarotti. Since then she has sung at the Paris Bastille (as Lisa in *Queen of Spades*), in Munich, London, Amsterdam and Vienna among other places. She has also appeared at the festivals in Orange and Salzburg. Her repertoire includes major Russian and Italian spinto roles as well as soprano solos in many oratorios. In addition to her Sony *Manon Lescaut*, she has recorded a video of Tchaikovsky's *The Maid of Orleans* for Teldec, *Songs of Tchaikovsky and Rachmaninov* for BMG and *The Puccini Experience* for Conifer.



Alexsander Teliga - Bass (Ukraine) Matthieu

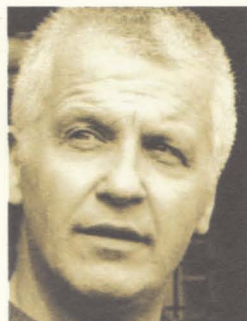
Alexsander Teliga, who made his Opera Ireland debut as the Grand Inquisitor in *Don Carlo*, graduated from the Vocal and Acting faculty at of Lvov in 1984 and was a soloist at the Great Theatre there until he moved to Poland in 1989. In 1990 he sang the role of Silva in *Ernani* in Verdi's home town of La Roncole. Between 1991 and 1997 he was a soloist with the Vienna Kammeroper and also sang at the Mozart-in-Schönbrunn Festival. In Warsaw in 1992 he sang Gurnemanz in *Parsifal*. He has also sung at Wexford (in Tchaikovsky's *Maid of Orleans*), Copenhagen, Kazan, Prague, St Margarethen, Leipzig, Venice and Bologna as well as in France and Japan. His repertoire includes Mozart's Leporello and Commendatore: Scarpia; Gounod's Mephistopheles; Rossini's Basilio; Verdi's Filippo II, Sparafucile, Ramphis, Zaccaria and Banco; Landgraf in *Tannhäuser*; Sarastro; Kahn Kontshak; Mussorgsky's Dosifej, Pimen, Varlaam and Boris; and leading bass roles in operas by Tchaikovsky and Rimsky-Korsakov.





Marcel Vanaud - Baritone (Belgium) *Carlo Gérard*

Marcel Vanaud, who made his Opera Ireland debut as Amonasro in *Aida*, studied at Brussels Conservatoire and in Liège. After seven years with Opéra de Wallonie his international career began at La Monnaie in Brussels in the three Mozart/DaPonte operas. He then appeared at opera houses all over mainland Europe as well as in North and South America. His repertoire includes the main French bariton-Martin roles, the important Verdi and other Italian baritone parts, and Wagner's *Holländer*. He has also sung in the premiere of Manzoni's *Dr Faustus* at La Scala (his debut in 1998), and in Hindemith's *Cardillac*, von Einem's *Dantons Tod* and Stravinsky's *Oedipus Rex*. He has recently had a big success as the *Holländer* in Liege, Vichy and Ertfort. Other recent roles include *Rigoletto* in Consenza, *Germont* at Macao Festival, *Ford* in Strasbourg, and *Gérard* in Liege. In 1998 he recorded *Herodiade* with Hampson and Van Dam, conducted by Plasson, and a CD of Verdi baritone arias.



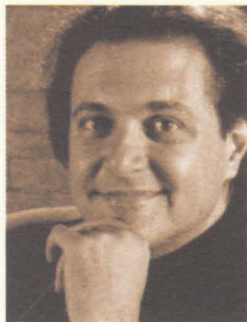
Volker Vogel - Tenor (Germany)

L'abate and Un Incredibile

Volker Vogel has already sung Herod in *Salome*, Suiski in *Boris*, Tichon in *Katya* and Shabby Peasant in *Lady Macbeth* for Opera Ireland. This year he directed the company's masterclasses at University College Limerick and also sang Loge and Mime in the NYOI's acclaimed *Ring* cycles there and in Birmingham. Born in Karlsruhe, he worked at the theatres of Hannover Dortmund, Freiburg and the Vienna Volksoper from 1977 to 1984 and has been a member of Zürich Opera since 1991. He has also appeared at the Paris Bastille, in Munich, Hamburg, Salzburg Festival, and at the re-opening of the Munich's Prince Regent Theatre in 1996. He has sung in opera in Italy, the UK and the USA; and in concert under Solti at La Scala. He has also sung in concert with Dohnanyi at Cleveland, London and Salzburg; and in Schoenberg's *Gurrelieder* in Oslo. Earlier this year he directed Kálmán's operetta *Die Czardasfürstin* in Ulm.

Marc Tardue (USA) Conductor

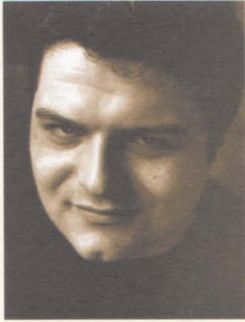
Born to French-Italian parents, Marc Tardue was raised and educated in the United States. He studied piano and conducting and, after initial posts in the USA, he became Principal Conductor of Icelandic National Opera in 1982. He also gave concerts and tours with the Icelandic Symphony Orchestra. In 1985 he became Music Director for the Ensemble Instrumental de Grenoble (EIG), France, whose repertoire he expanded to include opera and large scale choral and symphonic works. They have recorded several CDs, including their 1995 Grand Prix de Disque winning CD of Lemaland's "Songs for the dead soldiers" on the Skarbo label. In 1991, he was appointed Music Director of the Orchestre Symphonique et Théâtre Lyrique de Bienne, Switzerland, where his activities include both symphony concerts and opera. In 1998 he was named Music Director of the Orquestra Nacional do Porto, Portugal. In 1989, the French Government awarded Marc Tardue the title of Chevalier des Arts et Lettres for his outstanding artistic achievements.



Ansgar Haag (Germany) Director

Ansgar Haag, who directed Opera Ireland's acclaimed *Boris Godunov* in 1999, was born in 1955 in Stuttgart and studied at Munich University and at Berkeley, California. He started his theatre career with the internationally renowned company Münchner Kammerspiele and worked since 1979 at the theatre in Bonn, where he directed his own first production. From 1984 to 1989 he was resident stage director at the Staatstheater Darmstadt, before he became Artistic Director of the drama company at the Salzburger Landestheater in Austria. In 1994 he was appointed General Manager of Ulmer Theater where his successful work led to the extension of his contract until 2006. Ansgar Haag productions have been presented in numerous German theatres, including Frankfurt, Krefeld, Wiesbaden and Karlsruhe. He also worked abroad as guest director in Zürich and Leningrad as well as in various Austrian and Italian theatres. In 1998 he was honoured with the Bavarian State award for his production of Janáček's *Jenufa*.





Paul Keogan (Ireland) Lighting Designer

Paul Keogan, whose recent lighting designs for Opera Ireland include *Lady Macbeth of Mtsensk*, and *The Silver Tassie*, studied drama at the Samuel Beckett Centre in TCD and at Glasgow University. He was production manager at the Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. Theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*, *Cúirt an Mheán Oíche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. He has also lit operas for OTC and Co-Opera and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Ceim), *SAMO* (Block & Steel) and *Intimate Gold* (IMDT). He also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



Liz Roche (Ireland) Choreographer

Awarded the Bonnie Bird New British Choreographic Award 2001 and the Peter Darrell Choreographic Award in 2000. Liz Roche is a graduate in choreography and dance from the London Contemporary Dance School. Since 1993 she has choreographed for The Ark, Scottish Dance Theatre, Cois Ceim, Dance Theatre of Ireland, CCNC Normandy, France, Opera Machine and the MA in Dance Performance at UL. In 1999 she co-founded Rex Levitates Dance company and has choreographed five full length works to date performing in festivals in Ireland and mainland Europe. As a dancer, she has worked with all the major Irish companies and abroad with Les Carnets Bagouet and Cie. La Camionett in France and Cie. 2nd Nature Christine Gaigg (Impuls Tanz 2000/2001, Vienna). For Opera Ireland, she has choreographed *Aida*, *Lady Macbeth of Mtsensk*, *The Silver Tassie* and *Don Carlo*.

Cathal Garvey (Ireland) Chorus master

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999, and has since earned critical acclaim for his work on *Aida*, *Lady Macbeth of Mtsensk*, *The Silver Tassie* and *Carmen* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal has worked with the RTECO, the National Symphony Orchestra, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Anna Livia Opera, Lyric Opera and Dun Laoghaire Choral Society and is principal conductor of the Dublin Orchestral players.



Mariéad Hurley (Ireland) Répétiteur

Mairéad Hurley studied at the RIAM in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland Mairéad has been répétiteur for *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman* and *Madama Butterfly* and *Don Carlo* and *Carmen*. She has also worked with OTC, ONI, Wexford Festival and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *The Magic Flute*, *Fidelio* and *Don Giovanni*. She has been the accompanist for all of Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course.



Carlo Tommasi (Germany) *Designer*



Eva Maskus (Germany) *Assistant Director*

Eva Maskus was born in Wiesbaden in 1975. After studies in Literature, Musicology and French in Mainz and Vienna she became an assistant director at the opera houses of Wiesbaden, Darmstadt and Ludwigshafen. Since autumn 2000 she has worked at the Ulmer Theatre as assistant director for operas and operettas. Earlier this year she acted as stage manager and assistant director at the famous Operetta Festival at Bad Ischl in Austria. Eva Maskus has worked with the following directors: Brigitte Fassbaender, Pavel Fieber, Rosamund Gilmore, Ansgar Haag, Dieter Kaegi, Georg Köhl, Volker Vogel, Helga Wolf and others.

Opera Ireland Chorus

Sopranos:	Colette Boushel, Alison Browne, Aoife Dunne, Daire Halpin, Elaine Lennon, Meav Ni Mhaolchatha, Sylvia O'Brien, Sarah Power, Kim Sheehan, Anita Wilkinson,
Mezzos:	Joyce Byrne, Alison Dunne, Julie Feeney, Paula Greenwood, Cora Newman Riley, Niamh O'Connell, Maeve Anne O'Brien, Zane Senavska
Tenors:	Pavel Bragin, Brian Callinan, Tom Cregan, Frank Dunne, Thomas Franke, Warwick Harte, Alan Leech, John McKeown, Cormac McNamara, Cathal Synnott
Basses:	Martin Briody, Des Capliss, John Dempsey, Stephen Fennelly, Jeffrey Ledwidge, Michael Lee, Eunan Mc Donald, John Molloy, Lorcan O'Byrne
Dancers:	Katherine O'Malley, Lisa McLoughlin, Grant McLay, Lucy Dundon, Rebecca Reilly
Children:	Scott and Jeffrey Flynn (St Patricks Cathedral School)
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Spring Season 2003

Mozart & Janacek

April 5th to 13th



*Wolfgang Amadeus Mozart
& Leoš Janáček*

Don Giovanni

Love, the theme of all Mozart's operas, is somewhat unusually treated in Don Giovanni, in that it remains unfulfilled.

Jenufa

Jenufa premiered in Prague in 1916 and was wildly popular with audiences as the central character encouraged hopes of independence.

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RTÉ Concert Orchestra

First Violins Therese Timoney, leader
 Michael Healy, co-leader
 Mircea Petcu
 Eileen Comer
 Sunniva Fitzpatrick
 Ruth Murphy
 Sebastien Petiet
 Debby Ellis

Second Violins Elizabeth Leonard
 Paul O'Hanlon
 Carol Quigley
 Arthur McIver
 Donal Roche
 Lisa McLoughlin

Violas Thomas Kane
 Michelle Lalor
 Elizabeth Dean
 Carla Vedres

Cellos David James
 Hilary O'Donovan
 Delia Dulong
 Jane Hughes

Double Basses Seamus Doyle
 Liam Wylie

Flutes Elizabeth Petcu
 Deirdre Brady
 Marie Comiskey

Piccolo Deirdre Brady

Oboes Peter Healy
 David Agnew

Cor Anglais David Agnew

Clarinets Michael Seaver
 Jean Duncan

Bass Clarinet Jean Duncan

Bassoons John Leonard
 Carole Block

Horns David Carmody
 Fearghal O Ceallachain
 Declan McCarthy
 Brian Daly

Trumpets Shaun Hooke
 David Martin
 Eoin Daly

Trombones Stephen Mathieson
 David Weakley

Bass Trombone Patrick Kennedy

Tuba Conor O'Riordan

Timpani John Fennessy

Percussion Massimo Marraccini
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 James Dunne
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Harp Triona Marshall

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The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The choir was founded in 1991 by the internationally renowned conductor and composer Colin Mawby. In May 2002 the choir welcomed Köln based conductor, Celso Antunes, to the group as its new artistic director. The 17 singers that make up this highly motivated professional choir are some of the finest young voices in the country. The group has received high praise both at home and abroad for the beauty and warmth of its sound and the vivacity of its performance.

Some forthcoming events with the NCC and Celso Antunes:
With One Voice :: Some of the greatest choral masterpieces based on the theme of peace.

5/12 @ 6.30pm :: National Gallery of Ireland, Dublin
tickets. €8 booking. 01 7005665

11/12 @ 8pm :: Clonard Monastery, Belfast
tickets. £6stg booking. 028 9031 3440

Christmas Music From Around The World :: This free concert is the National Chamber Choir's Christmas present to all its friends and supporters. It contains a mixture of the familiar and some less well known Christmas music from around the world.

20/12 @ 4pm :: National Gallery of Ireland, Dublin
tickets. free booking. 01 7005665
a limited number of tickets will also be available at the door on a first come first served basis

DUBLIN CHORAL FOUNDATION was established in 1996 to promote the development of choirs of excellence and to provide on a non-denominational basis a musical education for children hitherto only available in the cathedral choral tradition. **Piccolo Lasso** directed by Ite O'Donovan, is the junior section of *The Lassus Scholars* and caters for young boys and girls aged from nine to sixteen years.



The boys and girls of *Piccolo Lasso* attend rehearsals twice each week for one hour. They receive specialised training in sightsinging, notation and theory, vocal technique, interpretation and repertoire and are individually guided through the *Dublin Choral Foundation Training Scheme* leading to bronze, silver and gold awards. Since rehearsals commenced in October 1996 *Piccolo Lasso* has participated in performances of some of the greatest choral masterpieces singing with the Ladies and Gentlemen of the *Lassus Scholars*. *Piccolo Lasso* have performed much of the specialist children's repertoire including Faure's *Messe Basse*, Britten's *Missa Brevis* and Britten's *Ceremony of Carols*. *Piccolo Lasso* have also performed contemporary Irish compositions including Eric Sweeney's *Missa Brevis* and anthems by Eric Sweeney and Colin Mawby. Members of *Piccolo Lasso* have participated in Opera Ireland productions of *Cavalleria Rusticana*, *Pagliacci*, *Boris Godunov*, *Aida* and *Carmen* in the Gaiety Theatre.

The Lassus Scholars and Piccolo Lasso with The Orlando Chamber Orchestra

Leader: Gillian Williams
Soloists: Franzita Whelan, Imelda Drumm,
 Declan Kelly, Jeffrey Ledwidge
Conductor: Ite O'Donovan,
Presenter: Mary Kennedy

Programme:

Beethoven Mass in C Op 86
 Operatic duets including
 Delibes *Sous le dôme épais* from Lakme
 Bizet *Au font du temple saint* from The Pearl Fishers
 Music for the Christmas Season

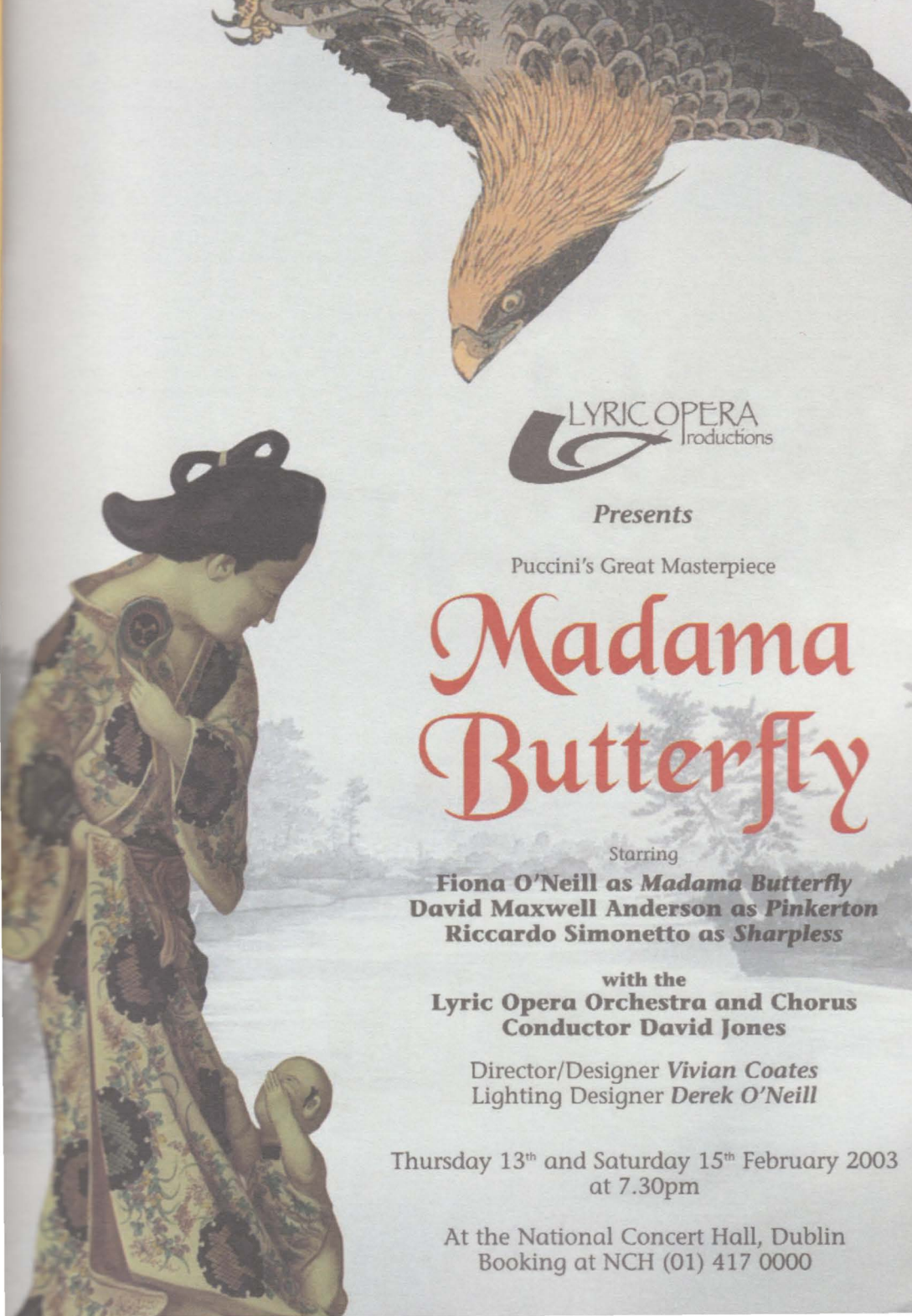
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 Suor Angelica 1962
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 Der Zigeunerbaron 1964

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V
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 Tristan und Isolde 1953 1963
 Die Walküre 1956

Wolf-Ferrari, Ermanno
 Il segreto di Susanna 1956



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